



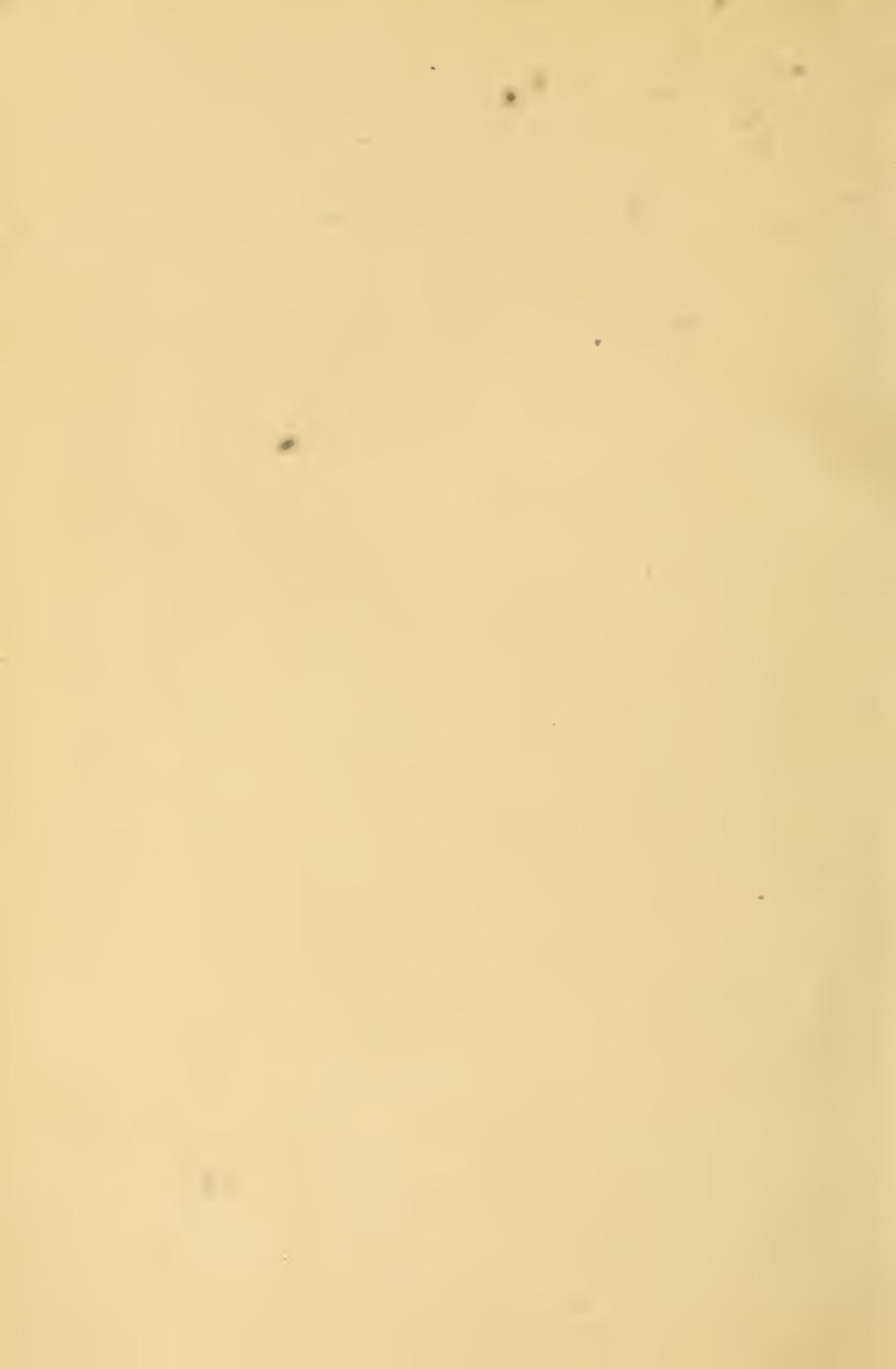
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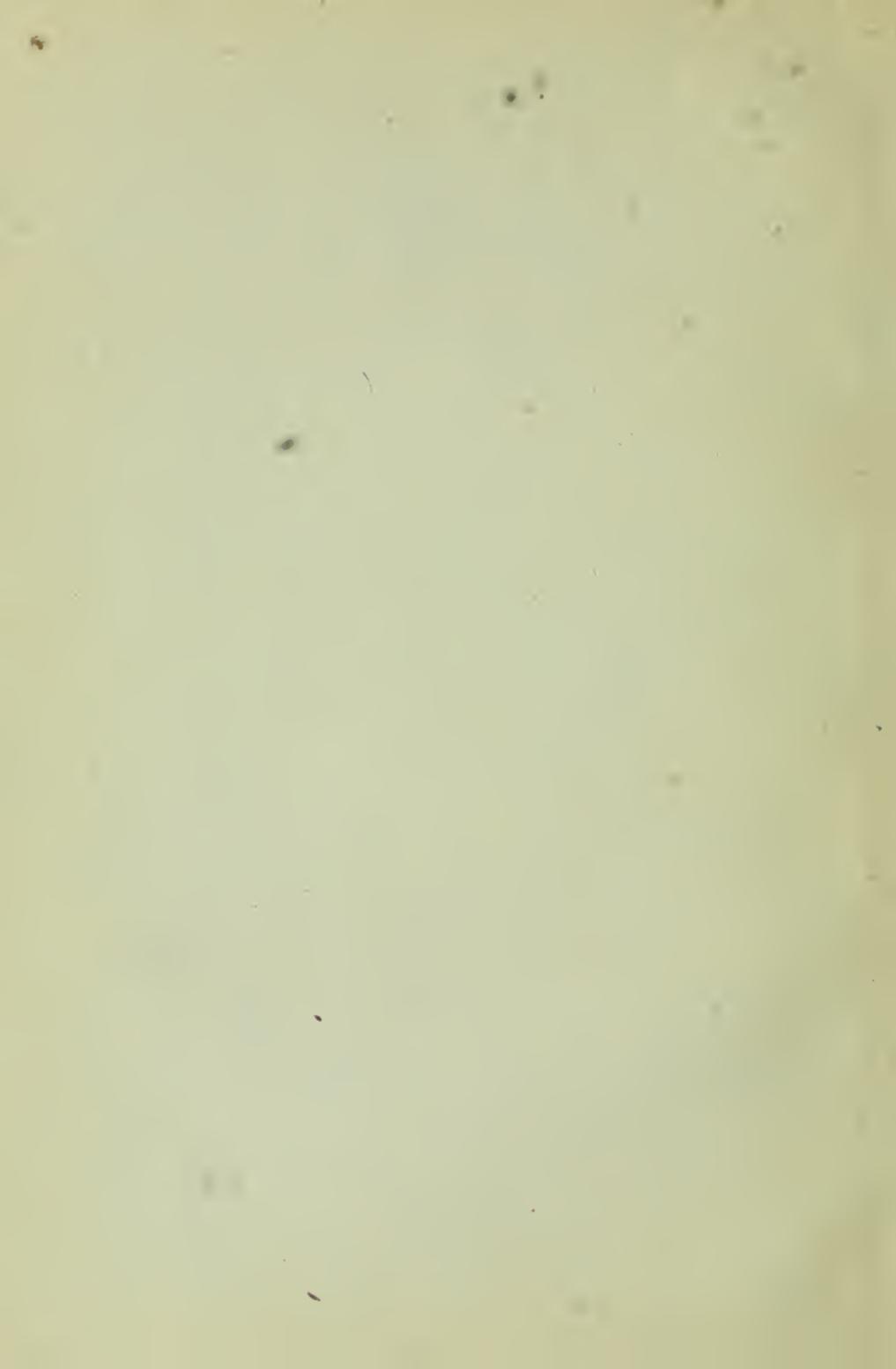
HOW TO MAKE WAX FLOWERS.

INSTRUCTIONS BY

ELEANOR LEVER.

Entered according to act of Congress, in the year 1886, in the office of
the Librarian of Congress, at Washington, D. C.

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HOW TO MAKE

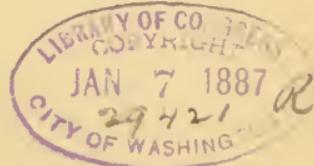
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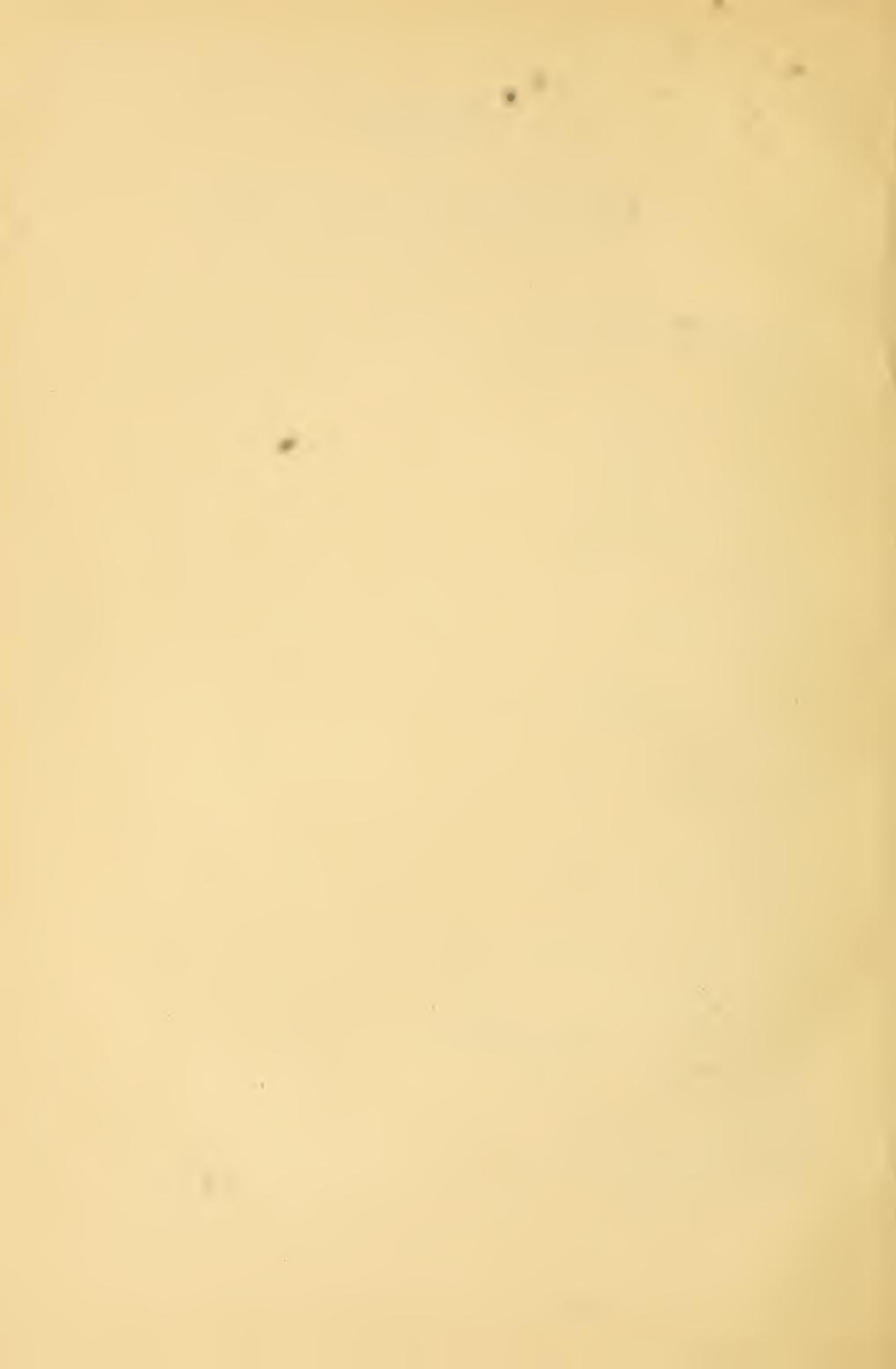
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INSTRUCTIONS FOR MAKING WAX FLOWERS

PRELIMINARY REMARKS.

Many ladies who would like to learn this beautiful art feel a lack of confidence in themselves, especially those who have never had experience in artistic work, but by adhering to the following plain and simple instructions (which I have endeavored to write consecutively and in order, as the different parts of the flower require preparing separately before being placed together, such as the wires for stems, the stamens, petals, calyx and seed cups), any lady, with a little careful study at first, may prove that she can make wax flowers successfully, and will invariably be surprised at the simplicity of the work and the rapidity of its execution.

The taste of the modeller will find scope enough in choosing the most effective flowers to study from, selecting at first one of simple construction and coloring, and advancing by degrees to the more complicated.

It is not possible to add to the grace or beauty of any of Nature's works, but remember to imitate as faithfully as possible, and thus deserve and achieve success.

As an accomplishment it is delicate, artistic and beautiful; helps to refine the taste and educate the eye for color. When proficient in this art an unlimited variety of designs will suggest themselves to the worker, not simply placing the flowers in a stand under a glass shade, but tastefully arranging them in many other ways. A few suggestions for this will be given further on.

Nothing can be more lovely than floral designs for home decoration or as gifts to friends, who would highly value the handiwork of the giver, and ladies of limited means will find it a source of increasing their income in a very substantial manner.

STUDY OF THE NATURAL FLOWER.

It is advisable to obtain two simply formed natural flowers, both as much alike as possible.

Take one of them apart. Should the petals be very firmly fixed they must be cut from the base with a sharp penknife.

Note carefully each feature of the different parts of the flower, recording in a small note-book the number of petals, their color and gradation of shades; the texture of the parts, if they be thick or thin; count the stamens, and note their color and formation, recording character of shade or tone, commencing at the top; observe the formation of the corolla, calyx and seed cup; the stem, if thick or thin, stiff or flexible; the leaves, color of upper and lower sides and general appearance. Pansies, sweet peas, etc., being single flowers, it is necessary to have the same number of petals as the natural one, but in double flowers, like the rose, carnation, etc., it is not needful to count the petals.

In preparing the petals of the double flowers, the rose or

carnation, for instance, pick out (after the petals of the natural flower have all been stripped off) four leaves or petals of different sizes, one of the smallest, one of the largest and the remaining two leaves of intermediate sizes between the two others (largest and smallest), so as to secure a range of sizes from the smallest to the largest size. The object sought to be obtained by selecting these four different sized petals of the rose is that paper patterns of perfectly natural shaped petals may be obtained.

Instructions for cutting out these paper patterns are given in the following chapter:

PATTERNS.

To obtain the accurate size and shape of the petals, place each of the leaves selected upon a piece of thick note paper, and carefully draw the outline. Use a sharp lead-pencil, and cut out the pattern accurately with a pair of scissors.

TO CUT UP THE WAX.

In cutting up the wax for petals, use a small pair of scissors, first moistening them in the mouth, or, if preferable, dip them in cold water, to prevent the scissors sticking to the wax. Observe that any attempt to use the wax in a hard state will only end in failure. As a rule the warmth of the hand is sufficient to make the wax pliable enough to cut without breaking, but in cold weather it is best to use a small lamp, holding the sheet of wax about 6 inches higher than the top of the glass chimney, passing the wax to and fro, so as to soften slightly all the sheet.

The wax is so thoroughly adhesive as only to require warmth and pressure to make the petals and other parts of a flower adhere together, but care must be taken that no foreign substance, such as the powdered color or moisture, touches the parts about to be united, as that would prevent its doing so permanently, and cause disappointment. Use only the best wax, as good wax will stand the heat of the East and West Indies as well as cold climates.

Wax of proper thickness must be used, according to the substance of the petal of the flower to be made.

To cut two petals at once, fold the wax double, or place two sheets together, first wetting the wax between the sheets placed together; otherwise, much difficulty will be met with in separating the two petals after being cut.

TO COLOR THE PETALS.

Place the petals on a sheet of white paper on the table. Have ready the box of color of the required shade.

Hold the petal by the left thumb and forefinger, the petal resting on the sheet of paper. Dip one of the fingers of the right hand in the box of color, and gently and evenly rub the color on both sides. A great deal could be written on the coloring of different flowers, but the same principle is to be observed in all, the mechanical process being the same.

No exact rule can be given, except in applying the shades of color, as in the tea rose for instance. In this case, the deeper shade is acquired by sprinkling a few grains of color on the centre of each petal on both sides, using (in case the yellow tea rose is being colored) a few grains of safrano color. This

shade, to be successful, requires care and discretion, or the result may be that the petal has a cloudy or dauby appearance. Rub the shade color gently at first, round and round the centre of the petal, until it is evenly diffused, and leaves the top of the petal a paler shade, and the desired end is obtained.

TO MOULD THE PETALS.

In order to convert the petals into the required shape, and ready to place upon the stem, proceed as follows:

Take one petal and place it in the palm of the left hand, the narrow end pointing towards the fingers, first warming it by holding it for a second over the chimney of a small common lamp. Then take the large moulding-pin in the right hand, holding it during the act of moulding as you would a knife at table. This comparison expresses more concisely my meaning than any other I can make.

Let the head of the moulding-pin project an inch beyond the right hand forefinger.

Wet the head of the pin slightly (unless the petal is colored, when the color prevents its sticking), and commence to mould the petal by slow and even pressure, regulating the weight of the pressure to avoid tearing the wax. Moistening the head of the pin slightly, prevents its sticking, and, after revolving the head several times around the extreme edge of the petal, do the same in the centre with a little stronger pressure. By this means the petal can be shaped as desired, as the wax becomes warmed by the heat of the hand, and the increased pressure of the large head of the pin causes the petal to assume the hollow or concave shape, as seen in the natural rose, tuberose and similar flowers.

MOULDING AS A RUFFLE.

To obtain a thin, ruffled, scalloped shape, such as in the carnation, pink etc., the moulding is slightly different to that required for the rose, camellia and tuberose, where the concave shape is made by the head of the pin.

The scalloped part of the carnation is obtained by placing the round part of the petal on the inside of the forefinger of the left hand, near the nail, the pointed part of the petal pointing inwards towards the palm of the hand. Take the moulding-pin in the right hand, placing that portion of the pin about an inch from the point, on the petal, and roll the pin to and fro on one-half of the petal. Then turn over and mould the other half in the same manner, being careful to allow the half of the petal already moulded to project over one side of the finger, so as not to flatten out the side first moulded.

TO PREPARE THE STEM.

Cut from a sheet of green wax two very narrow strips of wax; the narrower they are the easier they will wind around the wire. Take a piece of thin wire, of thickness corresponding in strength or pliability with the stem of the flower it is desired to imitate, and of sufficient strength to support it uprightly. Warm the wax very slightly over the lamp, and fasten one end of it firmly and evenly round the top of the wire. Press gently between the fingers and wind it spirally around the wire, slightly warming it to insure smoothness.

When the wire is covered, turn down about an inch, doubling the wire at that point of the stem where the flower is to be

placed, closing together tightly the part bent over or doubled. It is then ready for the bulb or foundation of the flower.

TO FORM THE BULB OR FOUNDATION.

No precise instructions can be given for the making of these as to size, as the foundation should correspond in shape and size with the kind of flower it is desired to make, but the same principle applies in each case. Wind scraps of waste wax tightly around the end of the wire which has been turned down or doubled. Continue to add pieces, until a foundation of the desired shape and size is obtained.

By observing the size and shape of the interior of any natural flower, after pulling off the petals, a foundation of the exact size and shape can be obtained for a model to be reproduced in wax.

STAMENS.

Where stamens form the centre of the flowers, such as single roses, fasten the stamens on the bulb or foundation, fixing them to appear as natural as possible, then press the base of the stamens firmly into the wax foundation attached to the stem.

Stamens of all flowers can be purchased, and are inexpensive, consequently no instructions are given for the making of them.

THE CALLA LILY AND LILY OF THE VALLEY.

Both of these flowers are made on plaster and wood moulds with hot melted wax.

This wax is specially prepared for the purpose, and is sold in quarter pound packets.

THE ROSE.

This flower is marvellous in construction, and too beautiful and delicate to imitate precisely as in nature, but the following instructions will prove the nearest approach to obtain the desired result:

Take two sheets of the double thick wax—by this means two petals can be cut at once. Moisten between the sheets, to prevent its sticking together, then lay the paper pattern on the wax and cut the number of petals required for the rose.

Place the petals on a clean sheet of paper on the table.

Be sure the petals are dry before applying the powdered color.

Then with the left thumb and forefinger hold the petal by the pointed end or base, and rub the color desired on the wax petal on both sides, as previously described. If sufficient powdered color is not used, it gives a dauby, dingy appearance. Care must be taken to color both sides of the petal, and to prevent any of the color getting on the base or bottom of the petal, as that will prevent its adhering to the stem. When the petals are all colored, begin to mould the smallest sizes, first placing them in the palm of the left hand, with the pointed end towards the fingers. Take in the right hand the moulding-pin with the largest head, and mould as described under the head of "Moulding," commencing on the outside or edge of the leaf, with gentle and even pressure. Mould well into the centre and endeavor to give the hollow concave shape before proceeding to curl the edges.

Much of the beauty of the flower depends upon the petals being well moulded after coloring.

No moisture must be used, as the powdered color on the petal is sufficient to prevent its sticking to the moulding-pin. To curl the upper portion of the petal place the leaf on the forefinger of the left hand, and with the steel part of the pin proceed to curl the leaf, as in the natural one. A little practice will soon insure success.

CONSTRUCTION OF THE ROSE.

Cover a wire of suitable strength with green wax, as previously described. Turn down half an inch of the wire, on which the bulb or centre of the rose has to be fixed, and form the bulb by wrapping scraps of waste wax around the bent end of the wire until the desired size is obtained. The flower will not be formed successfully unless the foundation or bulb is made correct in size and shape. Hold the stem on which the bulb is fixed between the thumb and forefinger of the left hand, the bulb being upwards.

If a natural Rose can be obtained, place it before you on the table and endeavor to imitate it as closely as possible when fixing the petals. Take one of the smallest petals in the right hand, holding the pointed end of the petal over the lamp for a second to soften it, then place it on the bulb, pressing the lower part tightly, so as to cause it to adhere firmly, and press the first leaf so closely round as to cover the bulb, then place on a second petal, not quite so close at the top, but tight at the base, turn the flower around and add another petal, and continue the process until the largest are fixed on the outside.

As additional petals are added, they must of course be fixed so that the upper portion of the petal stands further out from the centre, as in a partly opened flower. Examine the natural flower from time to time as the fixing of the petals proceeds, and use only sufficient petals to make a natural sized flower, using the different sizes at discretion, as one wax petal is almost equal in bulk to three natural petals. All the petals must be placed with the upper or curled parts of the same height, each petal overlapping the last.

The rose is now ready for the green calyx and seed cup, which are fully described previously. Should the flower when complete appear stiff and unnatural, remove the petals carefully and replace them, as you may not have commenced right. Avoid having flowers such as roses too full blown; the cup like and opening bud appearance are far preferable.

There are a few flowers, such as the tea and marschal niel rose, which are rather difficult to imitate, but success can be insured by perseverance and a little taste.

To put a nice bloom on the rose, use a little arrowroot, powdered very fine.

THE FORGET-ME-NOT.

A small tool, like a paste cutter, and made of tin, is used for cutting out this flower.

The least complicated way to commence making this flower is to color a sheet of wax with turquoise blue. Wet the cutter to prevent its sticking. Place the wax on a piece of thick glass. Press the cutter on the wax; if the flower should happen to stick in the cutter, push it out with the head of the

smallest moulding-pin. Use the finest wire, neatly covered with light green wax.

Roll a very small piece of pale yellow wax on the extreme point, to form a tiny bulb, allowing a little of the yellow wax to project beyond the wire. Take a blunt steel knitting needle, wet the blunt point and pick up the forget-me-not on the end of the needle and place it on the small yellow bulb at the point of the stem, pressing it firmly with the blunt point of the needle, to make it adhere firmly to the yellow bulb and assume the natural shape.

Five or seven flowers with a few buds will be sufficient to group together. Though rather tedious to make, this flower will well repay the modeller for the time bestowed on it, and will be a good introduction to other small intricate flowers.

THE VIOLET.

The violet is a very simple little flower to make, and is invaluable in arranging a bouquet or stand of flowers. It can be cut from waste scraps of white wax, and requires from nine to twelve petals, the first three (used in the centre) being a little less than the others.

When a sufficient number of petals are cut out, place them on the table, rub the violet color on both sides, taking care not to allow the powder to touch the base, as that would prevent the petal adhering as firmly to the bulb as when not colored. Mould each petal slightly with the point of the moulding-pin, by placing it on the forefinger of the left hand. Mould half the petal, or one side of the petal, then turn it over and mould the other half, giving the petal a twisted appearance.

Use No. 1 thin wire for the stem, cover it with light green wax, turn half an inch down and place on the end a little waste wax to form a bulb. Then place on the three small petals irregularly, and the large ones in rotation of threes, and bend over the flower to the natural position. Color the base of the flower where it joins the stem with a little powdered green.

THE CAMELLIA.

Being a thick, petaled flower, the medium thick, white wax must be used. After cutting the required number of petals, place each one in the palm of the left hand, and with the head of the largest moulding-pin mould the edges of the petal well. Then make a dented line down the centre of each (except the smallest ten petals, which are to be used for the centre of the flower), by pressing the pin lengthwise down the centre for an instant.

Use strong wire for the stem, turn down an inch, and make the bulb a good size (of waste wax), pointed at *both* ends. Now proceed to place on the petals, the first three to be fixed close to the bulb, forming a bud shape, and continue to place them in rows, each slightly overlapping the other, using the small sizes first. Then take the next largest size and place them on in sets of three, giving them a triangular appearance; place on the third sized petals in rotation, giving the round appearance as the flower opens.

The right hand only should be used in placing the petals on the stem, the pressure required for fixing them firmly being given by the finger and thumb of the left hand.

The flower is now finished as no calyx is required for the Camellia.

THE CARNATION.

Cut out the required number of petals to form a natural-sized flower. Place the petals on the table and tint the edges or scalloped part with the colored powder of the shade desired, applying it with the forefinger of the right hand, not allowing the color to extend more than a quarter of an inch down the petal. Warm the petal slightly, and then proceed to mould as described under the head of "Moulding as a Ruffle."

The great point to achieve in moulding the carnation is to obtain the ruffled, thin, uneven appearance as in the natural flower, which is soon obtained by practice and perseverance.

In placing the flower together, take the stem (on the end of which is fixed a small bulb) in the left hand, and with the right hand place three petals irregularly round the bulb, having previously pinched a small pleat in the petal lengthwise, to give it a more ruffled appearance. Next add three more petals in between the first three and closely underneath, and continue to place them in rows overlapping each other.

Pleat about ten of the petals lengthwise, and the rest plain, using the pleated ones for the centre part of the flower. When the petals are all fixed, make the base of the flower smooth, and place on the calyx, which must be cut from light green wax. The flower is then complete. It can be made in many colors, those most showy being lemon, cardinal, pink, yellow, etc.

Striped flowers are very fine, the striped coloring being put on with a sable brush after the flower is finished. Two good shades are lemon ground with carmine stripes, and white ground with pink stripes.

THE CALYX.

When the petals of all flowers are satisfactorily fixed, then put on the calyx.

TO MAKE THE CALYX.

For this green sheet wax of three shades is used—light, medium and dark green. The color of the calyx must, of course, be as near the natural one as possible. The pattern for the calyx may be obtained by the same means as previously described for roses, but if the natural flower is not available for the purpose of stripping off a pattern of the calyx, in order to cut it out in paper, then proceed as follows for the Rose:

Take a sheet of green wax and cut off a piece one and one-half inches long, and one-fourth of an inch wide at one end and narrowing to a point at the other end. The wax will then be a long V-shaped piece. Hold the broad end of the piece in the left hand, and with a sharp pair of scissors make small cuts along each edge of the wax from the broad end almost to the point. These small cuts will produce the serrated edge seen in the natural rose calyx. By observing the shape and character of the calyx of any natural flower, and making a paper pattern as described for roses, any shape of calyx can be obtained.

Warm the widest end of the calyx over the lamp, and place it at the lower portion of the flower, pressing it close to the stem. When the required number of the calyx leaves are fixed, the pointed ends ought to be equi-distant from each other around the flower. Care should be taken in fixing these,

as the judicious arrangement of the calyx leaves contributes much to give a natural finish to the flower.

THE SEED CUP.

Seed cups are sold ready for fixing on the stems, and are so cheap that it is preferable to purchase than to make them.

Seed cups can be made, however, with waste green wax, moulding it into a round ball of the size required for the seed cup, and cutting it into two parts.

This makes two seed cups. The hollow inside the cup can then be made with the head of a moulding-pin, and the hole through the centre by inserting the pin through the bottom of the cup, until the hole is sufficiently large for the wax covered stem to pass through.

The seed cups are fixed by simply warming the bottom or base of the flower, passing the wax-covered wire through the seed cup and pressing it close up to the base of the flower.

GREEN FOLIAGE.

Green leaves made of wax are not in such great variety, as they are too heavy to be used so freely as in the case of natural foliage. Various kinds of green leaves are made on small brass moulds, a list of kinds and prices will be sent on application.

TO MAKE GREEN LEAVES.

The darkest shades of green sheet wax make the handsomest leaves for general use, but the medium and light green shades are also used for variety.

Take a piece of wax covered wire, then two sheets of green wax, of sufficient size to cover the surface of the brass leaf mould; leave a little to project over the edges. Place the end of the wire between the two pieces of wax, and press the wax and wire together, having the wire about the centre of the leaf. Thoroughly wet the brass leaf mould, on the side showing the veins of the leaf most distinctly, and place the two pieces of wax (in the centre of which is fixed the wire stem) on the wetted surface of the mould, taking care the wire stem is placed down the centre of the leaf. Warm the wax slightly and press the wax and mould firmly together, working the wax into the mould, so that the raised veins may be strongly indented.

Avoid much pressure upon the wire stem, otherwise it will cut through the wax.

Press firmly around the brass leaf, which acts as a knife, and tear off all the margin.

Upon separating the brass mould from the completed leaf it will be noticed that the serrated edges of the wax are produced as in the brass pattern mould, and the beautiful veining of the leaf is imprinted upon the wax.

GENERAL SUGGESTIONS.

To ladies practicing wax flower making from these instructions, and desiring further information, we shall be happy to reply fully to any question asked.

Paper patterns (accurately copied from nature) of any flower will be supplied by mail at 8 cents (4d).

Further and more detailed descriptions for cutting, coloring, moulding, and making up any flower particularly specified, 20

cents (10d), which will enable any lady to pursue this beautiful art successfully, either for pleasure or profit.

FANCY DESIGNS FOR WAX FLOWERS.

The following description of a few designs are easily and readily prepared, and when tastefully decorated with flowers, leaves and vines, are exceedingly novel and attractive for home decoration, and are much sought after at fairs and bazaars.

The construction of these articles has, in many cases, proved a great source of amusement and pleasure to invalids, as the work is of a cleanly nature, purely mechanical, and requires little exertion. Amongst the newest and perhaps most taking design which I will describe as accurately as possible, is

THE HORSE-SHOE STAND.

Take two pieces of firm, strong wire, bend them to the shape of a horse-shoe, large or small, as desired, placing the wires one inch apart, to imitate the outside and inside edges of a horse-shoe. A piece of the same kind of wire must then be fixed at the back to support the horse-shoe, and insure its standing firmly in a slanting position, similar to a picture on an easel. Cover the wire with narrow strips of green wax, in the manner described for covering wires for flower stems, making it neat at the back. When the wire stand is complete proceed to place the flowers and foliage around, using taste and discretion; different shades of small roses, forget-me-not, lily of the valley, sweet peas, violet, carnations, etc., are among

the most suitable. Leave sufficient space in the centre for a photograph.

The horse-shoe stand is usually placed under a glass shade, but can be mounted on plush, and either hung against a wall or constructed to stand on a mantelpiece, and in winter, when there is a dearth of flowers, it can be used for the decoration of the dining table. Two horse-shoe stands, decorated with colored flowers and placed back to back, form an exceedingly handsome ornament at dinner parties. Decorating the stands with colored flowers does not necessitate a glass shade being used, as colored flowers do not show dust so much as white ones, and any dust which may fall upon them whilst uncovered can be blown off with a light feather duster.

Fancy articles, such as plush panels, plaques, picture frames, etc., may be ornamented prettily with wax flowers, autumn leaves, vine-ivy, and other suitable decorations. A cluster of Pale Yellow Roses, with the foliage arranged in a careless but tasteful manner, at the corner of a plush frame, forms a very pretty present for a birthday or for wedding congratulations. The great thing to be observed is that the flowers and leaves selected will harmonize in size and color with the article to be ornamented. Avoid using full blown roses, unless for a very large stand under glass, as the wax necessary to form a full-blown flower makes it so heavy. The bud shape or partly expanded flower is easily used and is more effective in every case.

At church fairs and bazaars small bouquets, consisting of two rosebuds with their leaves, are readily purchased, either for gentlemen's buttonholes, for ladies' dresses, or for very small vases. Another pretty design is formed of dwarf oak leaves and acorns, to twine around picture frames, crosses, or

any other framed article. White crosses are prettily ornamented with white ivy leaves, sprinkled with diamond dust or frosting, which can be supplied by mail. White camellias and calla lilies are frequently used for church decoration.

AUTUMN LEAVES.

For autumn leaves a double thickness of wax is used. This can be procured in variegated carmine, greens and other shades.

Yellow wax can be used, and tinted to shades required to match the leaves desired to be copied. Autumn leaves are exceedingly simple to make, very few tools being required, and they are, when made in a variety of colors, most effective, and can be used in many ways, such as decorating crosses, vases or panels, either alone or in combination with trailing vines, smilax or flowers. They need not be covered over with glass, as a feather broom, lightly applied, is sufficient to remove any dust which may alight upon them.

LILY OF THE VALLEY.

A tool for making lily of the valley without the labor of cutting and moulding the flower, can be supplied. Price, 20 cents (10d).

PRICE LIST.

A general price list will be found at the end of this book of all articles necessary for the making of wax flowers successfully. Any article ordered will be forwarded promptly by mail or express, on receipt of price and return postage.

TINTS AND COLORS.

Crimson carmine, such as seen in roses, verbenas, etc. This shade is altered by the addition of violet, or if, on the contrary, a scarlet shade is required, use a little vermillion.

Lighter shades can be produced by adding a little flake white or arrowroot, finely powdered.

Turquoise color, for forget-me-not and similar shades of blue, use Cobalt blue and flake white.

Rose pink, use either rose madder or carmine and flake white, adding a very little light blue.

Dark purple, use carmine and blue, or purple lake.

Green, use yellow and Prussian blue.

Lemon yellow, use light yellow and white.

Salmon, use orange, white and carmine.

Transparent white, use flake white and arrowroot (dry only).

Velvet purple. When this color is needed, use only the genuine violet carmine, which is costly, but the extra expense is well repaid by the results of its use.

POSTAL ADDRESS.

MRS. LEVER, 310 TOMPKINS AVE

BROOKLYN, N. Y.

PRICE LIST OF ARTICLES.

WHITE WAX.—Double thick, - - - - -	per gross sheets, 12 ^½
" " Single " - - - - -	" " "
" " For Pond Lilies, ex. thick, 7 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in " - - - - -	" " "
" " For Calla Lilies, " " - - - - -	" " "
GREEN WAX.—All Shades, - - - - -	" " "
YELLOW WAX.—All Shades, - - - - -	" " "
VARIEGATED WAX.—For Autumn Leaves, - - - - -	" " "
" " For Green Shades, - - - - -	" " "
" " For Carmine Shades, " - - - - -	" " "
WIRE.—For Flower and Leaf Stems, not wax cov- ered, - - - - -	per bundle,
" Cotton Covered, white and green, - - - - -	" " "
" Covered with White Wax, for white Ivy, &c.	" " "
STEEL MOULDING-PINS.—Assorted Sizes, with Glass and Porce- lain Heads, - - - - -	each,
BRASS MOULDS.—For Leaves, all kinds and sizes,	" "
WOOD MOULDS.—For Lily of the Valley, - - - - -	" "
" " For the Morning Glory, or Carna- tions, - - - - -	" "
PLASTER MOULDS.—For Calla Lily, 2 sizes, - - - - -	" "
" " For Calla Lily Leaf, 2 sizes,	" "
BRUSHES.—Bristle, Poonah and Sable, for Veining,	" "
POND LILY CENTRES, - - - - -	" "
MODELLING WAX.—In $\frac{1}{4}$ lb. blocks, made by an improved process, and warranted superior to any other offered, - - - - -	per block,
FINE DRY COLORS.—Made expressly for coloring wax. In all colors, pre- pared in phials, - - - - -	per phial,
FROSTINGS OR DIAMOND DUST.—In various colors, - - - - -	" "
BLOOM.—For Roses, Violets and Leaves, - - - - -	" "

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